## IN GREENROOM AND FOYER

Gossip of Washington's Six Busy Theaters.

ALL OLD ACQUAINTANCES

Everything Is Comedy This Week and Familiar to Our Playgoers.

NEWNATIONALTHEATER-George Richards and Eugene Cantield in Hoyt's "A Temperance Town," LAFAYETTE OPERA HOUSE-May

Irwin in McNatty's farce, "The Widow Jones." GRAND OPERA HOUSE-"A Pair of

ACADEMY OF MUSIC-William Barry BIJOU FAMILY THEATER-"Peck's

KERNAN'S LYCEUM-"South Before the War."

URIOUSLY enough everything in town this week is Lamiliar to our playgoers, and in every instance the attraction is a comedy. These are tworeasons why business should be encouragingly large. These time-tried plays
should represent the survival of the 1sttest. The man who declaims against Grama in its more reserved and diguited sense, with the customary posserrpt that he goes to the theater to magn, he improved the goes to the theater to magn, he improved the country of t to the theater to see imaginary woes.

If this man is half as numerous as the customarily meager crowds who patronize other peoples woes' would intreate, then leckout for the standing room signs.

May Irwin, and John C. Rice has re-

joined her, win repeat the fun of "The Widow Jones" at the Lafayette. Pre-sumably she will sing "Ma Honey" and "The Hally" and some new ones. George Richards and Eugene Caufield in their original parts of Mink Jones and his son, St. original parts of Mank Jones and his son, St-Julian J., in "A Temperance Town" will be at the National. Hoyt's fun is always good, and these stars have grown up in parts write abytical ypical Americandrama-tist especially for them. One of the funny things in this piece is Mink's explanation of low he mands the boy St. Julian. "Well. I saw it on a bottle down in the saloon. And I liked it."

hiny marry, Who brings his "Rising Generation" to the Academy; "A Pair of Jacks" at the Grand; "Peck's Ead Boy" at the Ration and "South Before the War" at Kerman's are other familiars. A free comage of the laughs in town this week would re deem the national debt.

The new Communiar Heater, which was to have opened tomorrow night with "Frian Bora," a new Itaki opera, to be sung by the Whitney Opera Company, will not be the Whitney Opera Company, will not be finished in time to permit of opening before the 18th of the 18 time tomorrow night at the Academy in

Y dear, has that mendacions specimen of Etheopana paerity, with the grizzled inreades and incandescent optics, brought up the materinal news purveyors?

How about the maiden lasty with the nex retrousce who stands responsed to the pasting water now the blitherer embelished my coth provoker? Yes? Then I shall join you at breakfast in two shakes over the wash tasin and one two shakes over the wash tasin and one

round with my suspenders. What? Why didn't you say so?"

A was "wine" Hopper who had dis-charged this velley. He was in his bedroom off his parlor. The first few words were indistrict as if speken through two thick-nesses of ben covering, but gradually his voice gained in strength and his words lost syllable extension and he realized that a caller was waiting. If he said his prayers they were more fervent than long, for in another moment he came into the parlor wrapped in a gargeous envelopment of em-

another moment he came into the parlor wrapped in a gargeous envelopment of entroducered silk and broande which surpassed anything he wears on the stage.

"Resiny, my dear fellow," he said as he extended his hand, "you have me at a disadvantage, Youdiscovered me in a playful moment at a little gome Mrs. Hopper and I much enjoy. Reality, I'm devoted to the left of the latter of the bell boy. If matrimonial conventionally the bell boy. If marrimonal conventionally therated I should say the same of the chambermaid and the bestblack—well, how can I say anything of a devotee who is continually atmy feet? And to what do I owe the honor of this call?"

The story of my life? It is a scaled volume I should so like the dear public to forget that I was ever born or had parents, but that, like Mrs. Stowe's sonbrette, 'I just grew.' Ignorance conduces to mystery, mystery to curiosity, curiosity to cash, just as the dude in the funny paper is evolved into a cigarette. Yes, there is, perhaps, a discrepancy in the com-parison, but the point lies in the appli-

"The one and only thing I want to have before the public mind at present is that I am a gool thing and El Capitan mustn't be missed. But do you know it's a curious coincidence? Here I am at the zenith of my fame, six feet four in my stocking feet and have stopped growing, and the pranks of fataltous coincidence bring me back to the starting point. As you know

back to the starting point. As you know, my opera is by Sousa. Twelve years ago this frosty fall I made my operatic debut in an opera by the same composer.

"I had been playing with the Madison Square Stock Company, and in one of the plays I sang a little song off the stage. John McCaull liked my voice and engaged me to sing the principal baritone role in 'Desiree,' by John Philip Sousa, the libretto having been written in this role in 'Desiree,' by John Philip Sousa, the libretto having been written in this city. We were to open in Philadelphia When rehearsals began our leading comedian took sick, or something else, and left us. As it happened, Mark Smith was on hand, and I have never failed to nurse a felicitous regard for Mark ever since. At the time, however, I was very sore, for he got the baritone role, with all the fine costames and calciums, while I had to take the comedy part. The unshot of to take the comedy part. The upshot of It all was that I was a discovery, as may we Mahatmas who have entered the Nir-vana of buseball. I surprised everybody, Including McCauli and myself.

"You know how I have since accumulated property honors, as generals of armies, prime nabisters of cannibal chiefs, potentiales of such royal equities as lead themselves to speciacular operate but its themselves to spectacular operatic treat-ment. I feel a pride in whatever I have ment I feel a pride in whatever I have accomplished, for I am my own investment. When a youth of twenty-one I had in a well-developed degree the love of the stage, which was a weakness of my father. My grandfather, who was a strict member of the Quaker sect, one morning said reprovingly to my father, while he was yet a beardless boy. Soo, has the been to see Fanny Kemble? And with the same vivacious Instinct which characterized an atterance of another father with a larger progeny, he replied: 'Yes, ninety-

ized an interance of another father with a larger process, he replied. Yes, ninety-four times. So, like my father, I haunted the theater, but, unlike him, I did not escape the allorements of the stage. "I became an actor. I found a kind-hearted gentleman to manage my aspira-tions and incidentally spendforme \$42,000, which was unfortunately In my name, and \$12,000 besides, which had never been £12,000 besides, which had never beer in anybody's name. I have since paid these latter debta, in a purely compulsory way, however, pursued by officious gen-tlemen with tin things under the lapeis of their coats.

"It amuses me to hear people say I cannot act. Not that I have an exalted opinion of my histrionics, but after that prelimi-nary wrestle with theatrical fundamentals viscon became a conspicuous member of the

Madison Square Steek Company, which was, at least in the personnel of the other accors, the most notable in the history of New York. My salary was \$100 a week, New York. My salary was \$100 a week, which was much more, proportionally, than the same amount now. By the way, I have to thank my later lines of life to that dear fflend and admirable artiste, Miss Georgia Chyvan, who lass week made a so auspicious, sieliar debut, for urging me to leave drama and adopt opera. She induced Mr. McCauli to try mie."

"Weren't the Barrinson Sisters with you in Wang?"

"Ala, 'sighed the deep-chested De Wolf, whose long suit in ticking the visible ribs of his audience is that self-same sigh. "Alas, they were and now they have become notorious. I presume their naughtiness,

notorious. I presume their naughtiness

"Alas, they were, and now they have become notorious. I presume their maughtiness, which is apparently eneof their chief claims to notoriety, will be charged to that mallicious lie, the snares for evil which entangle the feet of the young on the stage. Let me say, and emphatically as possible, and I know whereof I speak, that no child was ever contaminated by stage association." "The children on the stage are trehted with the utmost kindliness and care, for both their physical comfort and moral integrity. For several years I had children in my company while playing "Wang." Some of these children were provided, from the salary they earned, with the first warm and comfortable clothing they had ever known. Kind ladies of the company took the most generous interest in teaching them their lessons ever morning. The instances of the Barrinson stripe are unfortunate, but infrequent. Theirinfrequency emphasizes them and makes them conspicuous and prey for public gossip, as when a clergyman digresses or any other professional person brings opprobrian on his calling."

At this point the clock struck in with the timely warning that the hour approached when the multitudes clama for the cowardly Medigua to come from his retirement and show himself. So the obliging Mr. Hopper excased himself find put in the intervening half hour before the mostinee in argaing with his apparel and a tray of breakfast, which "the specimen of Ethi-

tervening half hour before the matinee in argoing with his apparel and a tray of breakfast, which "the specimen of Ethiopian puerility with grizzled hirsutes and incandescent optics" had brought up.

Mr. Hopper has no idea of making another production before 1899. "El Capitan" is proving a satisfactory moneywhaer sand fanne-inflater for the merry gentleman, and he has fixed two score months, less four, as its probable lease of popular life

CURIOUS feature of the current per formances is the really important parts which atomals are playing. At the Grand last week "A Lion's Heart" was featured, and the lion did a good deal of the talking all through the first act. In "An Innocent Sinner" a line big dog did the only bit of natural acting, and a young lady with a long ear asked if the play was named after bin. At the Bijon a pony held the center of the stage all through the last act, and a pickalling in fifts was supposed to simu-late a baboon. At the Academy Mr. Fin-negan remarked to Mr. Hogan that there

was an element pear by to be seen, and they went to see it.

The same state of affairs prevails over in New York. The writer of popular bal-lads has forced mother and home into the lads has forced mether and lome into the background, and the songsters give the biography of the ping or the piceadilloes of the parret. For it's fundamental gorgeousness, "The Geisha" would be comparatively nothing without "The Amorous Goldrish," "The Monkey on the Suck," and, above all, its "Interfering Parrot." They say that in "Hair a King" it is Francis Wilson's wonderfully made donkey which carries him to a successful finish. The moss agent has been busy for many a The press agent has been busy for many a day telling bow talkan Russell, in her new opera, rides first an elephapt and then, by way of demonstrating her ver-satility, a horse, "Evangeline," revived satility a horse, "Evangeline," revived last week, is conspicuously reliant upon its hefer, the only feature which has weathered the blast of years. The biggest hit in Herbert's "Art of Maryland" is a gong, "But Appearances Were Against Her," a song which tells of a little bantam hen which hatched out a goose egg by mistake and was sued for dwore by her indignant rooster husband.

C INCE the failure of the Buckler Company in their attempt to give summer en-tertainment at the Grand, a num-ber of the company have been touring Virginis on the repertoire basis. This systemmay not be known to Washingtonians. systemmay not be known to Washingtonians. It implies the union of about the poor actors—an least crude actors, for from the hard-ships and varied experiences of these tours, cersatile artists are sometimes graduated—and a repertoire which included seven plays, usually such as "Monte Cristo," "East Lyun," "Two Orphaus," "TenNights in a Bar Room," or "Pearl of Savoy," The "troupe" plays in towns that never know a regular theatrical performance; they resman an entire week, with a change of bill each night, and the scale of admission ranges from 10 to 30 cents. However, as Mr. Kipling would say, that is another Mr. Kipting would say, that is another story,

story.

A young Washington boy went along with the Bucklers. His varied duties consisted of e-; but he has returned to tell the tale himself. "I did almost everything. In the first place, I posted bills; I secured all the properties for the plays, which included all sorts of things, from a baby carriage to a salt cellar; I passed bills; I played parts, and in 'The Two Orphans' I sat in the flies like a clerk of the weather, and scattered snow. I may also add that it was one of my duties, during the afternoon of the performance of 'The Two Orphans' to prepare the snow from the cleanest white paper available—usually newspapers. One

or prepare the show from the cleanest write paper available—usually he waspapers. One of these showstorms last August was the cause of my retirement from the company.

"I took my box of weather with me to the perch in the flies. When the proper time came I scattered the flakes on the time came I scattered the flakes on the perspiring actors. Perhaps you recollect the scene where the lame had finds the blind orphan. Things were working up beautifully to a chimax that was stunning the people in front. As I scattered the lass flakes I turned the box upside down to make sure that there were no more. I must tell you that that box was a dilapidated affair, and I had placed a place of pewsyner in the better the was a dispidated offair, and I had placed a piece of newspaper in the bottom to keep the paper snow from thawing through. So I turned the lex over. To my horror the paper floated down and lit on the lame lad's head, which happened to be the head of the stir. As I saw it making for him I, held my breath. Buddenly a voice came from the back of the hall, 'B gosh, he's hit with an icicle!'

HE question of the banishment of the big theater hat has come boldly to the front again, especially in New York city, where the Herald hos taken up the gauntiet for "the fellow behind," and has sevoted a colount to those who have complaint to make of renedy to offer. Some of the contributions have been as wise as wity. One man points out that it is indefensible selfishness that makes a woman keep her head covered, that we are accustomed to speak of the "poor men behind the haits," but women have to encounter the amnoyance as well, but decline to remove their own head covering. A nother says he trembles to see the hat go for he fears the substitute. Women will not content themselves with piling their hair on top of their heads, they will cap it with plumes and aigrettes, and total obstraction appears to him to be better than slow torture by shimmering aigrettes and frisky feathers. I have been inclined to think depreciatively of Anna Held as an inflated importation, but she really has furnished a novelty and at the same time a striking object lesson on the hat question. The other evening, at the Herald Square Theater, New York.

After singing several songs very charmingly she retired and the lights were turned down. When the stage was organilluminated a mammoth hat—an exact far-simile on an enlarged scale of some of those which ladies are in the habit of wearing to the theater—had been placed on the stage, directly in front of the musical director. The director waved his baton, the music began, and from behind the hat came the words of one of Mile. Held's best songs But the little singer herself was invisible, pidden by the big theater hat. Not and again a dainty foul was kicked into view and the audience knew it was missing something, just what it conhibit tell. The few halts on the house who had kept on their hats—one or two of those stage eclipsers, no doubt, looked even larger than the one on the stage to the poor people directly behind them—hung their heads guiltity, and after the next dark scene there were THE question of the banishment of the

orenestra chairs than there had been before the lights went out.

T TRANSPIRES, according to recent dispatches from Italy, that young Alex-anaer saivini is at the point of death, with his only hope of recovery cen-tered upon a difficult and dangerous tered upon a difficult and dangenous surgical operation. Salvini was a savorite in Washington. He has not been here for a couple of years, but his admirers were numerous, for his art was fine. Few who saw him will soon forget his dashing bravery as D'Arisgnan with the fervent address to his faithful "Bobby;" his sword; or his picturesque ragged gal-

his sword; or his picturesque ragged gallant, Don Carsar; or his melancholy lord
in livery, Ruy Elas. More recently he
added "Hamlet" and "Othello" to his
repertoire, but the opportunity of seeing
him in these classic roles was to be one
of our promised pleasures this season.
Salvini went upon the stage much again;
the will of his father, who is Italy's greatest tragedian; but the spirited youngster
was obdurate and ran away from the naval
academy to come to America and go on
the stage. Being naturally of keen wit
and a quick study, he soon mastered the
English language, retaining just sufficient
of the foreign accent to give a sweet
blarney to his romantic speeches without
distressing the understanding of his audience, as do so many foreign actors
speaking English. His greatest success was
achieved in Palmer's Stock Company in
New York, where he had the benefit of
strict discipline and admirable tutelage. sew fork, where he had the benefit of strict discipline and admirable tutclage, so necessary to his peculiar Latin tem-perament, which was not only precipitate, but obdurate. But he was handsome and intelligent, and the blood of a great genus coursed in his veins. No one holds a position on the American stage exactly kindred to his. His removal would leave an actual vacance.

T IS formally announced that Maud Adams will star next year. The little Washington has seen of this actress has been pleasing, but there has been no indication in her work here that she has either the personality or the capacity for stellar burdens. Doubtless the last two seasons which she has spent closely in New York has indicated an actual development which warrants her assumption of larger honors. The charm of Miss Adams, as seen ere with John Drew , has been her dignified and modest assumption of parts which called for a temperament, but little display of for a temperament, but little display of dramatic genius. Modest dignity and supple temperament are admirable qualifications in a supporting actress, but they do not constitute the elements which build into stars. Few have ever seen Miss Adams but to admire her, and there is assurance that her exploit will be made with sincerity and tact. With the exception of her infamile ventures on the stage hearly all of Miss Adams' theatrical experience has been acquired noder Charles Frohman's management. One night nine years ago, he dropped ment. One night nine years ago, he dropped into the Star Theater during a performance of "The Paymaster," which was playing there in an interval between more impor-tant productions and found timed wonder-ing at and admiring the cleverness of a

ing at and admiring the devertiess of a young girl in the cast.

He was surprised to find that the young girl who was playing the part in long dresses he had seen in her mother's home in San Francisco only the year before in short skirts. Off the stags Maud was wearing short dresses still. He was then forming short dresses still. He was then forming the main area that suck company which he organized a little later, and he engaged her. Before he was ready to utilize her abilities he normitted her to play awhile in F. H. Sothern's company, and after that lent her to charles H. Hoyt for his "Midnight Bell." at the Blou Theater, in which as the New England school girl she first stepped into the tayor of the New York public. She he came a member of the Frohman slack company that played at the Twenty-third Street Theater up to the opening of the Empire Theater, and remained a member of this sleep with the was advanced to the position of Mr. she was advanced to the position of Mr.

HE stage is curiously lacking in blographical literature. The occasional, in fact, frequent, interviews, published by periodicals, detailing the important facts in contemporaneous actors' lives, may in a measure have delayed the suggestion of some more thorough and permanent form for the history of our legitimate actors. The omission has recently been supplied by a volume of stage biography, published last week by the Crowell Company and edited by Frederic Edward McKay and Charles E. L. Wrigate. It is called "Famous American Actors of Today."

Forty-two well-knownactors and actresses THE stage is curiously lacking in blo-

Actors of Today."

Forty-two well-known actors and actresses are represented in this encycle paedic work. The blography and critical estimate of cachone being turnished by some one whose opportunity of acquaintance or starty has qualified him particularly for his work. The pages devoted to Clara Morris were written by Mr. Williard H.leomb, of this city. It is a peculiarly able and just estimate of this artiste's powers and position. The writer has not surrounded the facts with the broadmargin of fancy which the decline of this once great actress suggests.

The book is not the dry compilation of

The book is not the dry compilation of facts and critical estimates which may have been suggested. There are embellishments of new and pithy anecdotes, and in every instance a full-page portrait accompanies the article. All lovers of theatrical art will find a pure of others are transfer or the companies. find a mine of pleasant reading and an im portant repository for future reference.

DWIN MAYO promises not to attempt the role of Pudd'nhead Wilson, and for this much the young man is en-titled to credit and thanks. It some-times takes as wise a head to refuse as to accept. He has chosen well, for from be evidence of past achievement he is not the evidence of past achievement he is not fitted to the proportions of his father's wonderful creation. He is to send the play on four with as many of the original company as it will be possible to secure, and a competent leading actor will play the name part. Joseph Jefferson's son will be associated with him in the management.

associated with him in the management.
Frank Mayo's contract with Mr. Evans
was for 40 per cent of the profits and \$250
a week for his services. Edwin Mayo offered to play "Pudd'ahead" for \$125 a
week and 40 per cent. This Evans refused,
offering the estate 30 per cent. This Mayo
refused, Young Mayo then offered to put
up \$4,000 against Evans' \$4,000 and this
was also refused. In his decision Judge
Pryorheld that no part of the play belonged
to Evans. Mr. Evans thus loses \$125 per
week, which he drew as manager and 40
per cent of the profits. Mark Twain has
and will receive 20 per cent of the profits.

COMING TO THE THEATERS.

The indications at present are that May Irwin will do a tremendous business this week at the Lafayerete Square Opera House, the advance sale of seats being remarkably, heavy. Miss Irwin was seen here last season in "The Widow Jones," the marvelously funny comedy, which she gives on her coming visit, and both star and play made a hit of the most pronounced proportions.

That playgoers, and more particularly those who enjoy a hearty laugh, have not yet had nearly enough of the attraction, is evidenced by their eagerness to secure seats to witness it again. May Irwin is a postive genius in her special field of work, and her ready wit, keen humor, and compelling magnetism, are as potent and effective in the gallery as they are in the orchestra.

Her faculty for singing negro melodies has passed into a by-word, and she is without an equal in her characteristic delineations of the Southern darkey. Next week all her latest hits will be heard. Among them are "The Hoodoo," one of the sensational features of her recent lengthy New York engagement; "Ma Onliest One," the ever popular "New Bully," and others.

Music, mirth and dance, as provided by

dusic, mirth and dance, as provided by Willam Barry, in "The Rising Generation," will entire the patrons of the Academy this week. Barry presents a close and finished study of the Irisiman as he exists in real life in our great cities, a problem much more difficult to solve and much more pleasing in effect than the ordinary performance, which seems to be based on intimate association with the chimpanzees. He is the real Irishman, with a love for reparatee, generous, ready for a cance or a song and always on the side of the oppressed or those in distress.

Out of such virtues, Mr. William Gill, the auttor, has formed a character in Martin MoShane specially suited to Barry. MoShane ascends from poverty to affinence, and with the assistance of twenty-five people in his theatrical family, Barry should carry the story along with exhitaration.

The titles of the song, singles, quartets, sexiets and in chorus, are promising. The music has been composed by Emil Wolf. The scenery, especially provided, gives views of some of the most noted points in New York. James Manning plays the part opposite to Barry and in the same droll manner that made Hugh Fay famous. Miss Lydia Barry, the contralto, carries in her face and form the credentials of success and

has been a distinct feature this season Mr. Samuel Forrest and others of the large company are well-known and popular.

Company are well-known and popular.

The Boston Globe of recent date, in speaking of "A Temperance Town," says. "Charles H. Hoyt may well be called the Shakespeare of his time. His pictures of characters are true as any found in the great panorama of life. None of them are exagerated, or overdone in "A Temperance Town;" they are a study, and the play is a life lesson that may be studied with pleasure and profit by every man, woman and child.

One cannot but think of this when he sees Launcelot Jones, known as Mink, the town drunkard of George Richards. It is a true character of a country barroom, and is one of the best pieces of acting seen in Boston in a long time, while the character of 8t. Julien Jox-s, better known as "Hingo," which is played by Eugene Canfield, is worthy of Dickens, It is interesting always, moving often. It does not leave its audience unaffected, languid or indifferent for one single instant."

stant."

It will be presented by the original cast and should receive a hearty welcome at the New National Theater tomorrow. Monday evening, where it wfilt be presented for six nights and the usual Wednesday and Saturday matinees.

and Saturday matinees.

An imp of good nature, harmless devitty, "Peek's Bad Boy," will appear at the Bijou Family Theater twice a day all this week, together with his pa, his chum, and last, but by no means the least, his girl. During his stay here he will bother his pa, make love to his girl, get his chum into scrapes, make the policeman's life a burden to him, and play tricks upon the German groceryman, until that gentleman becomes frantic.

For the last ten years this play has been before the public. It was dramatized from the famous bad boy sketches by Mr. Charles F. Pidgiu. The sketches were written by the flon. George W. Peck of Milwankee, cellior of Peck's Sun, and ut one time Governor of Wisconsin. Every one who has read the book should profit of the coportunity to see the dramatization of that most hughable of books.

The play is moral in every respect, and tends to show that a boy may be mischevious and still not bad. The management have introduced into the comedy some of the strongest metropolitan noveities and most popular music. Special attention has also been given to the costuming and stage setting.

There is said to be nothing better in the way of musical comedy than "A Pair of Jacks," which Rich and Maeder's comedians will present at the Grand Opera House this week. It has been entirely rewritten and reconstructed and brought right up to date to the smallest particular. A galaxy of people, whose names mean



money, have been engaged by Rich and Macder for this comedy production:

There is an intermingling of good singing and daucing, and dever character work, the whole going to make up a program sufficiently entertaining to put the most morose in good humor.

Mr. Charles E. Udell and George H. Ricketts head the show and they are ably seconded by Sol Alten, Alf C. Penre, Dave Andrada, Julia Akken, Marion Gray, Jessie West, Nellie Hlanchard, Nora J. Stanley, and others.

Harry Martell's great production, the "South before the War." will be Manager Kernan's attraction next week, presenting the truest picture of Southern life ever presented on the stage. It is so realistic, in fact, it is advised that it be seen by all lovers of clean, notice enfortalment. It pictures the darky as he truly was in the days before the war, his joys, daily toll, and contests for prizes, and his natural love for merry making.

Through it all runs a story of romantic interest, which is intensely picture-sage and enjoyable, and it is interpreted by a company of large projections numbering as it does fifty people. The rost systrong in capable players, is the store lime introducing a host of specialities, in keeping with the spirit of the drams.

Four different quarters are heard in sweet songs, and grand chorness, a score of competitors are introduced in the cake walk, a genuine pickaniany band, and a coterie of buck and wing dancers. A parade will be given, satisfig from the theater at 11 o'clock tomorry morning.

\$1.25 To Baltimore and Re- \$1.25 turn via Penna. R. R. Tickets will be sold Saturday and Sunday, October 10 and 11, and will be valid for return passage until Monday, October 12. Good on any train. oc6-5tem

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Saiy Cohen, Etta Girroy, Kathleen Warrer Mabel Power, Margery Teal, and Clar Palmer, ENTIRELY NEW SONGS, DANCES, AND SPECIALTIES.

Hear May Irwin Sing THE HOODOO, THE NEW BULLY, MA ONLIEST ONE,

THE PARROT AND CANARIES, AND ALL THE RESTOF HER LATEST "DAR'S ONLY ONE BOSS EULLY,

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Admission—30 ceats.
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Matince Prices. Orchestra ...... Seats in Boxes. Ba cony, re-cryed. Family Circle. Boxes-\$5,00 and \$6.00. MONDAY. The Sunshine of Paradise Alley **ANTIKOLERINE** 

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